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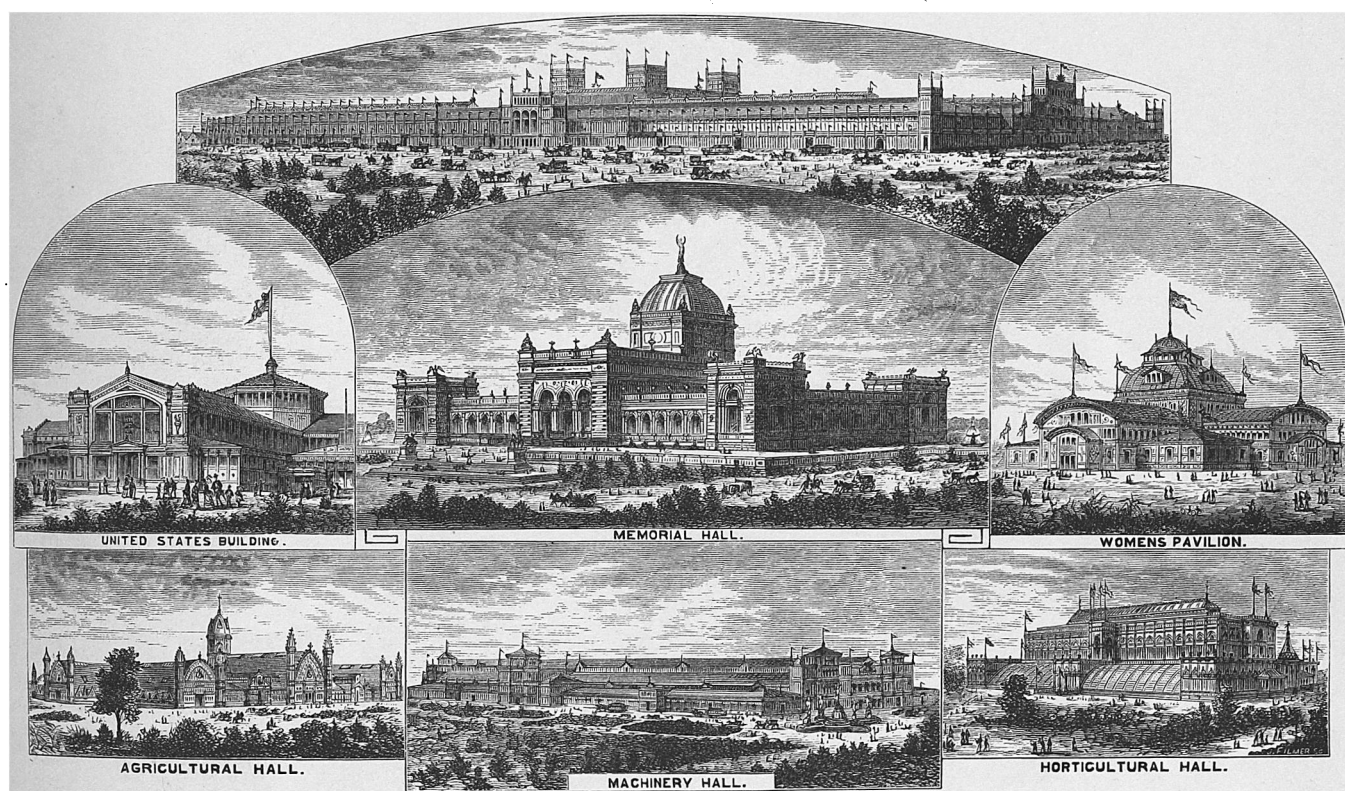
THE CENTENNIAL EXHIBITION.

I.



It is our purpose to give illustrations of a selection of objects distinctively of an Art-character at the Centennial Exhibition. The illustrations will be continued through several numbers of the *Art Journal*. Those given in the present number were necessarily selected in advance of the Exhibition, our artists having been furnished with facilities for so doing by the exhibitors. It should not be

necessary to say, but we consider it desirable to do so, that no consideration governs the selection of objects other than the value of the illustrations to the reader. An endeavour will be made to render the selections as representative as possible of different countries, different sections in our own country, and of the various classes of workmanship. Opportunity will, therefore, be afforded to compare the artistic skill of different peoples, to ascertain how the Arts with us in our Centennial year stand by the side of other



Exhibition Buildings.

countries, and to gather instruction by comparison of our native work with the designs and methods of our rivals.

The International Exhibition at Philadelphia, held from May 10 to November 10, 1876, in celebration of the centennial anniversary of American independence, is the largest exhibition ever held, that of Vienna in 1874 being the next in dimensions. The area covered by the Exhibition Building in London in 1851, the first of the great world's fairs, was a little over twenty acres; that of the Paris Exhibition in 1867, forty acres; that of the Vienna Exhibition in 1874, fifty acres; that of the Philadelphia Exhibition, over fifty acres, not including various annexes. The grounds include two hundred and thirty-six acres. The Exhibition buildings, not including annexes, are seven in number, viz.: the Main Building, the Machinery Hall, the Art Gallery, the Agricultural Building, the Horticultural Building, the United States Government Building, and the Women's Pavilion. Of the annexes there is a building for the shoe and leather, and one for the carriage, exhibit. In addition, each of the foreign governments has erected a building as headquarters for its

commissioners and exhibitors; and the United States Government, as well as a large number of the State governments, have done the same. These buildings, with restaurants of different nationalities, fairly make a new city on the banks of the Schuylkill.

The first of the buildings reached in coming from the city is the Main Exhibition Building. The Main Building and Machinery Hall are in a line forming the southern boundary; the others are dotted somewhat irregularly over the grounds, and present a very agreeable diversity of lines and angles.

The Main Building (in which are displayed the departments of Mining and Metallurgy, Manufactures, and Education and Science) is an immense parallelogram, eighteen hundred and seventy-six feet long and four hundred and sixty-four feet wide, covering an area of nearly twenty-one and a half acres. The larger portion is one story high, the interior height being seventy feet, and the cornice on the outside forty-eight feet from the ground. Towers, seventy-five feet high, rise at the corner of the building; and in the centre the roof for a space one hundred and eighty-four feet square is raised above

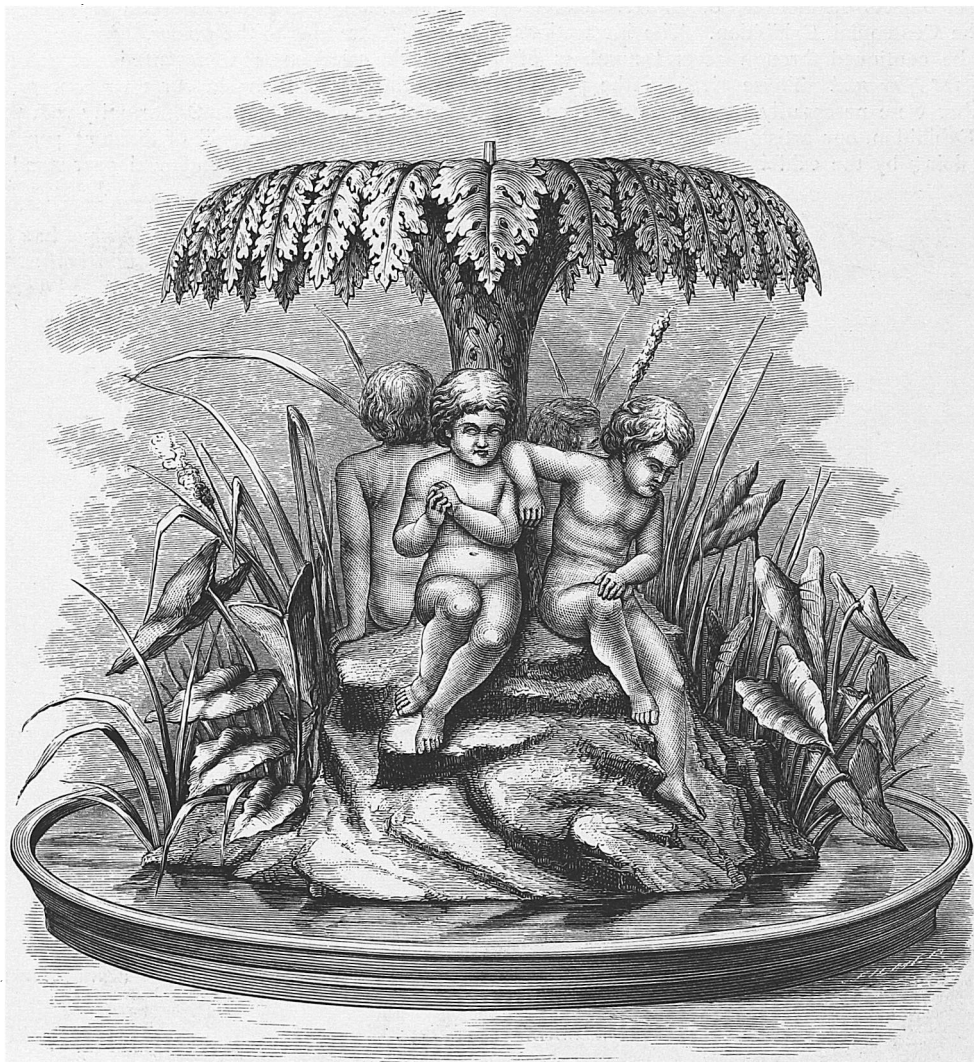
JUNE, 1876.

the surrounding portion, and four towers forty-eight feet square, rising to a height of one hundred and twenty feet, are introduced into the corners of this elevated roof. At the centre of the longer sides are projections four hundred and sixteen feet in length, and at the ends projections two hundred and sixteen feet in length. In these are located the main entrances, which are provided with arcades upon the ground-floor, and central façades ninety feet high.

The ground-plan of the building shows a central avenue, eighteen hundred and thirty-two feet long and one hundred and twenty feet wide. On either side of this is another avenue of equal length and one hundred feet wide. Between the central and side avenues are aisles forty-eight feet wide, and on the outer sides of the building smaller aisles of twenty-four feet width. Three transepts four hundred and sixteen feet long cross the building, and at their intersection

with the longitudinal avenues make nine spaces, free from supports, which are from one hundred to one hundred and twenty feet square. The materials used in its construction are iron, glass, and wood; and the interior walls and roof are tastefully tinted in polychrome.

Machinery Hall is located about five hundred and fifty-five feet west of the Main Building, with its north front upon the same line. The building consists of a main hall fourteen hundred and two feet long and three hundred and sixty feet wide, with an annex on the south side two hundred and eight by two hundred and ten feet. The entire area covered is about fourteen acres. The greater portion of the building is one story high, the main cornice on the outside being forty feet from the ground, and the interior height to the top of the ventilators in the avenues seventy feet and in the aisles forty feet. There are projections on each of the four sides, and the main en-

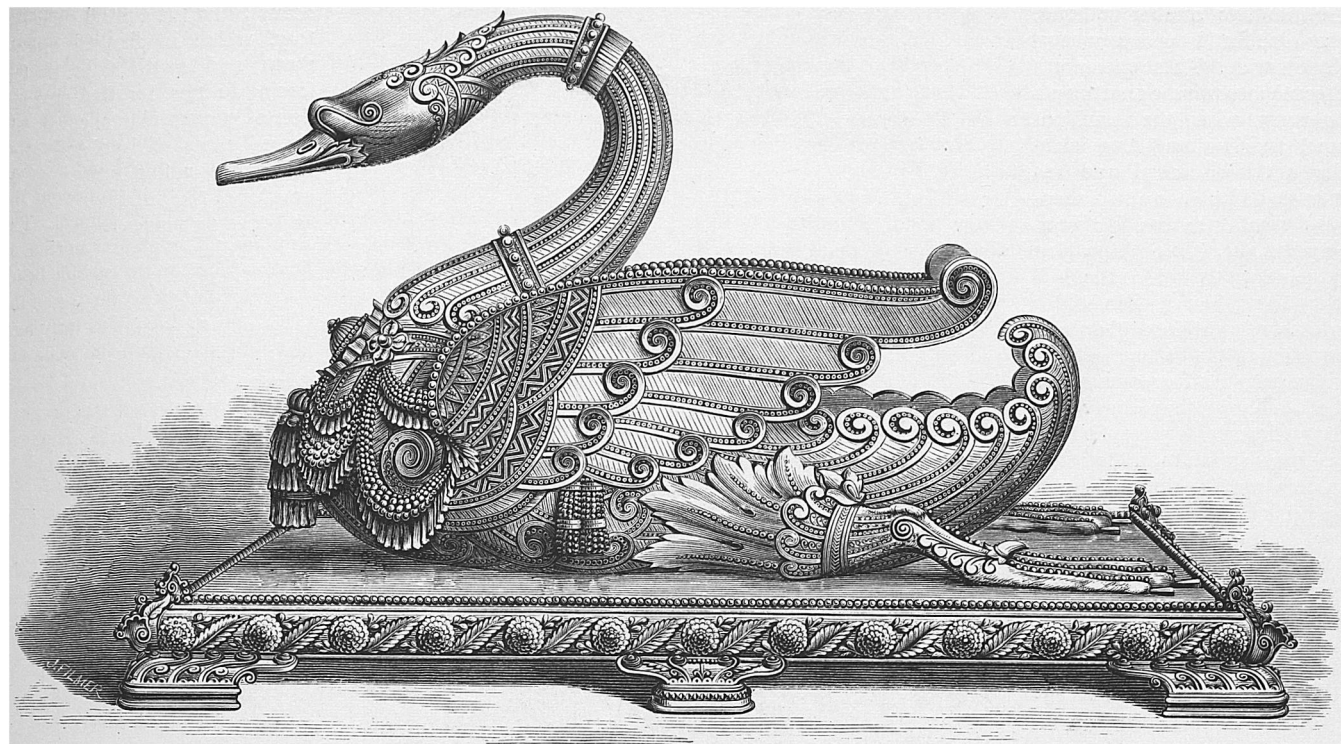


Fountain for Horticultural Hall, by Miss Foley.

trances are finished with façades seventy-eight feet high. Along the south side are the boiler-houses and other buildings for special kinds of machinery. The ground-plan of the Hall shows two main avenues ninety feet wide, with a central aisle between and an aisle on either side, these being sixty feet wide. Each of these avenues and aisles is thirteen hundred and sixty feet long. At the centre of the building is a transept ninety feet wide, which at the south end is prolonged two hundred and eight feet beyond the building, forming an annex containing hydraulic machinery. Where the transept crosses the central avenue is the great Corliss engine (fourteen hundred horse-power) which drives the main shafting.

The Memorial Hall (Art Gallery) was erected by the State and city at a cost of \$1,500,000, and is the most imposing and ornate of all the Exhibition buildings. It stands on an elevated terrace a short distance north of the Main Building, and, as it is to be permanent, is constructed throughout of stone, brick, and iron. It is

in the modern Renaissance style, three hundred and sixty-five feet long and two hundred and ten feet wide, and surmounted by a dome (of glass and iron) one hundred and fifty feet high, at the top of which is a colossal ball from which rises the figure of Columbia. At each corner of the base of the dome is a colossal figure representing the four quarters of the globe; while over the corners of the four corner-pavilions are colossal cast-iron eagles with wings outstretched. The frieze around the entire building is richly ornamented. The main entrance is on the south front and consists of three arched doorways, each forty feet high and eighteen feet wide, opening into a hall. Between the arches of the doorways are clusters of columns terminating in emblematic designs illustrative of Science and Art. The doors are of iron, relieved by bronze panels, displaying the coats-of-arms of all the States and Territories. On each front of the building the entrances open into halls eighty-two feet long, sixty feet wide, and fifty-three feet high.



Fruit-Dish in Silver, by Messrs. Tiffany and Co., New York.

These, in turn, open into the centre-hall, which is eighty-three feet square and eighty feet high. From the east and west sides of this centre-hall extend the galleries, each ninety-eight feet long, forty-eight feet wide, and thirty-five feet high. From the galleries doors



Centre-Piece in Silver, by the Gorham Manufacturing Company of New York and Providence.

open into two smaller galleries, eighty-nine feet long and twenty-eight feet wide. These open north and south into private apartments connecting with the pavilion-rooms, and forming two side-galleries two hundred and ten feet long. There are also a number of smaller rooms, designed for studios, &c. In each pavilion is a window twelve and a half feet by thirty-four feet, in which is a display of stained glass and glass paintings. This fine building gives seventy-five thousand square feet of wall-space for pictures, and twenty thousand square feet of floor-space for statues, &c.; but even this proving insufficient, a large brick building has been connected with it on the rear.

The Horticultural Building, also permanent, stands a short distance north of Memorial Hall, and is three hundred and eighty-three feet long, one hundred and ninety-three feet wide, and seventy-two feet high to the top of the lantern. It is in the Mo-resque style of architecture, the chief material being iron and glass, supported by fine marble and brickwork. The decorations (polychrome frescoes and arabesques in the Moorish style) are charming; and in its grace of contour and warmth of colour it affords a pleasing contrast to the severe lines and sober hue of the Art Hall. The main floor is



Vase in Silver, by the Gorham Manufacturing Company.

occupied by the central conservatory, which is flanked on the north and south sides by four forcing-houses for the propagation of young plants, covered by curved roofs of iron and glass, which are a fine feature of the exterior of the building. The east and west entrances are approached by flights of blue-marble steps, from terraces, in the centre of each of which is a small, open kiosque. Surrounding the building are thirty-five acres of ground devoted to horticultural purposes.

Agricultural Hall stands north of the Horticultural Building, from which it is separated by a romantic ravine crossed by a bridge. It consists of a nave eight hundred and twenty feet long, crossed at right angles by three transepts, each five hundred and forty feet long. The framework of nave and transepts is a succession of slight and extremely pointed Gothic arches of wood. The interior resembles that of an immense Gothic cathedral, but the effect has been injured by a multitude of slight and ineffective columns.

The building erected by the United States Government is four hundred and eighty feet long by three hundred and forty-six wide, covering more than two acres. It is constructed of wood and glass, and consists of a nave crossed by a transept. Here will



Terra-cotta Ware, from Messrs. Doullton and Co., Lambeth, England.

be exhibited the manufacture of the regulation rifle; models from the Patent Office; objects from the army, the navy, and the Indian

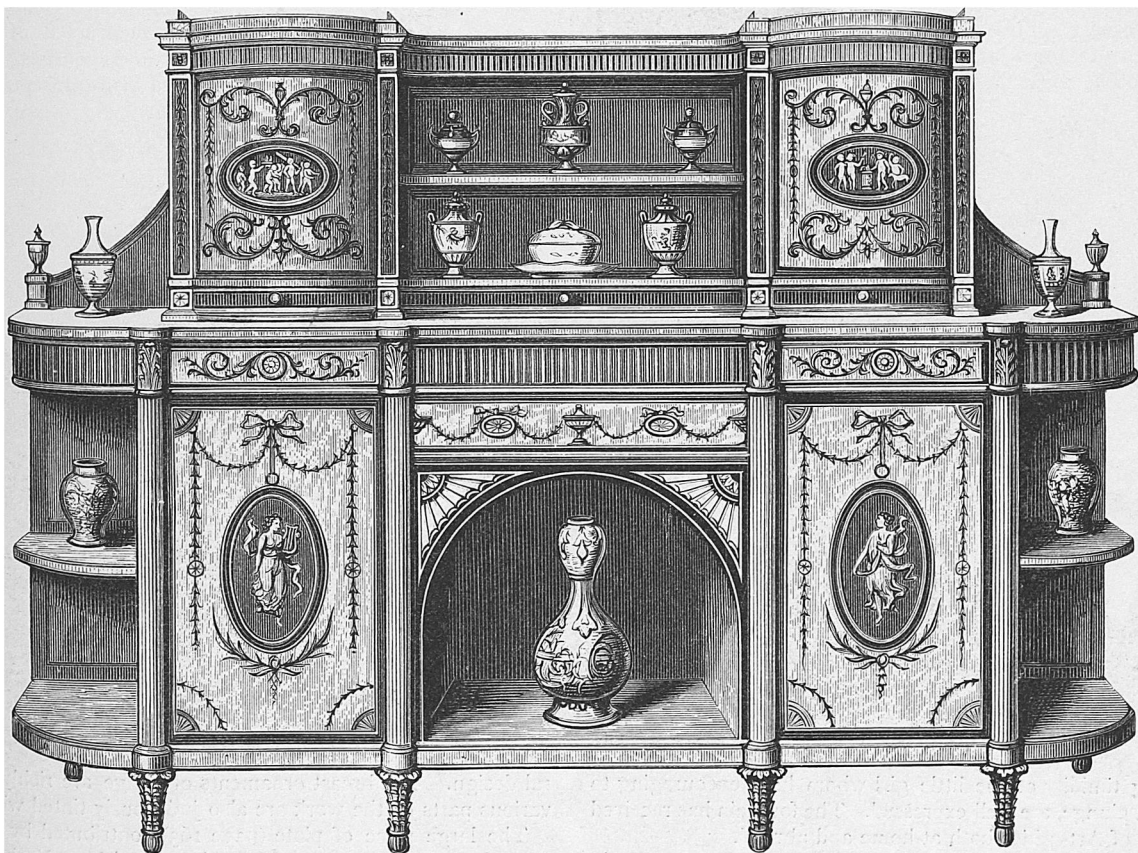
Bureau. The Women's Pavilion, situated just opposite the United States Building, is a handsome structure designed for the exhibition



Cabinet-Work, by Messrs. Wright and Mansfield, London.

of the handiwork of women of the United States. It was erected by subscriptions from women of the different parts of the country. It

consists of two naves, each one hundred and ninety-two feet long and sixty-four feet wide, intersecting each other at right angles.



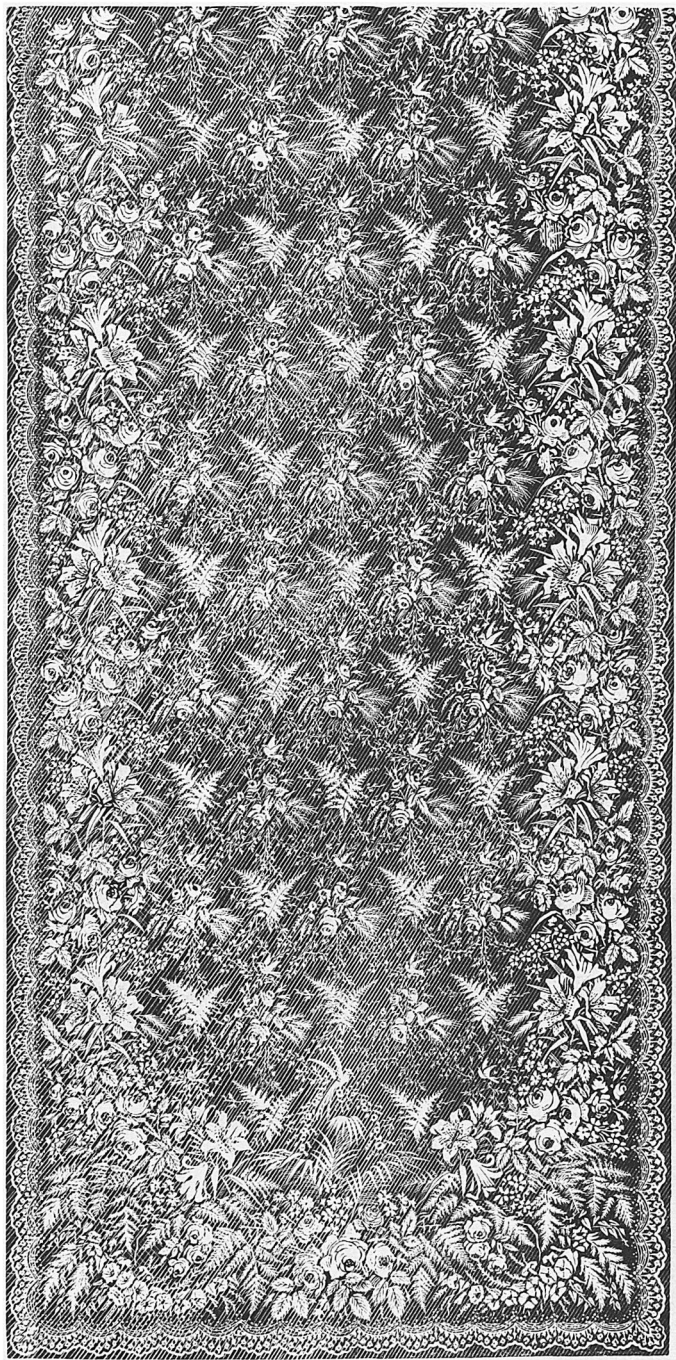
Cabinet-Work, by Messrs. Wright and Mansfield, London.

We open our series of illustrations of Art-objects with an engraving of the fountain executed by Miss Margaret S. Foley, and selected by the commissioners to occupy the centre of the Horti-

cultural Building, by which this artist is paid a well-deserved compliment. Miss Foley has gained a wide-spread reputation for medallion-portraits, and for several very beautiful ideals in bass-

relief, among which 'Undine' and the 'Girl of Lastevere,' are very much admired. The fountain here exhibited was ordered originally for Chicago, but the great fire in that city prevented its purchase by the subscribers, and the model in plaster remained in the artist's studio at Rome. When the Centennial Exhibition was projected, Miss Foley decided to execute the fountain in marble, and send it to the Exhibition, as the best she had to offer to her native land.

It represents a vase bound with acanthus-leaves and rising from a rocky base. On the base three lovely children, who have just discovered this beautiful bathing-place are preparing to bathe. One, in the exuberance of his spirits, has seized a conch-shell horn, and is blowing it lustily to call his friends to enjoy and participate in the sport. The other two, a boy and girl, are evidently having their first experience, and the eagerness and confidence of the boy, and



Curtains, by Messrs. Heyman and Alexander, of Nottingham, England.

the shrinking timidity of the little girl whom he is encouraging to take her first plunge, are well expressed. The fountain has received the approval of Art-critics both at home and abroad.

From the establishment of Messrs. Tiffany and Co., of New York, we have a splendid piece of *repoussé* work in silver, in the form of a swan, and designed for a fruit-dish (page 163). The plate is all hand-work, and the ornaments are in relief. The design is new and novel, and the style of ornamentation is East Indian. It rests upon a looking-glass plateau mounted in harmony with the gene-

ral design. The breast ornaments of fringe are richly gilded, and various parts of the work are also judiciously tinted with gold.

The large piece of plate (page 163) contributed by the Gorham Manufacturing Company of Providence and New York, is intended to serve as a centre for the dining-table. The design is very elaborate and richly ornamented. The oblong bowls attached to the standard or main stem are intended to hold fruit, while the graceful shells above are for flowers. The plaques at the sides illustrate the subjects Love and Contentment. The object is engraved in

various parts and gilded, and is crowned with a gracefully-modelled figure of Aurora attended by winged Cupids.

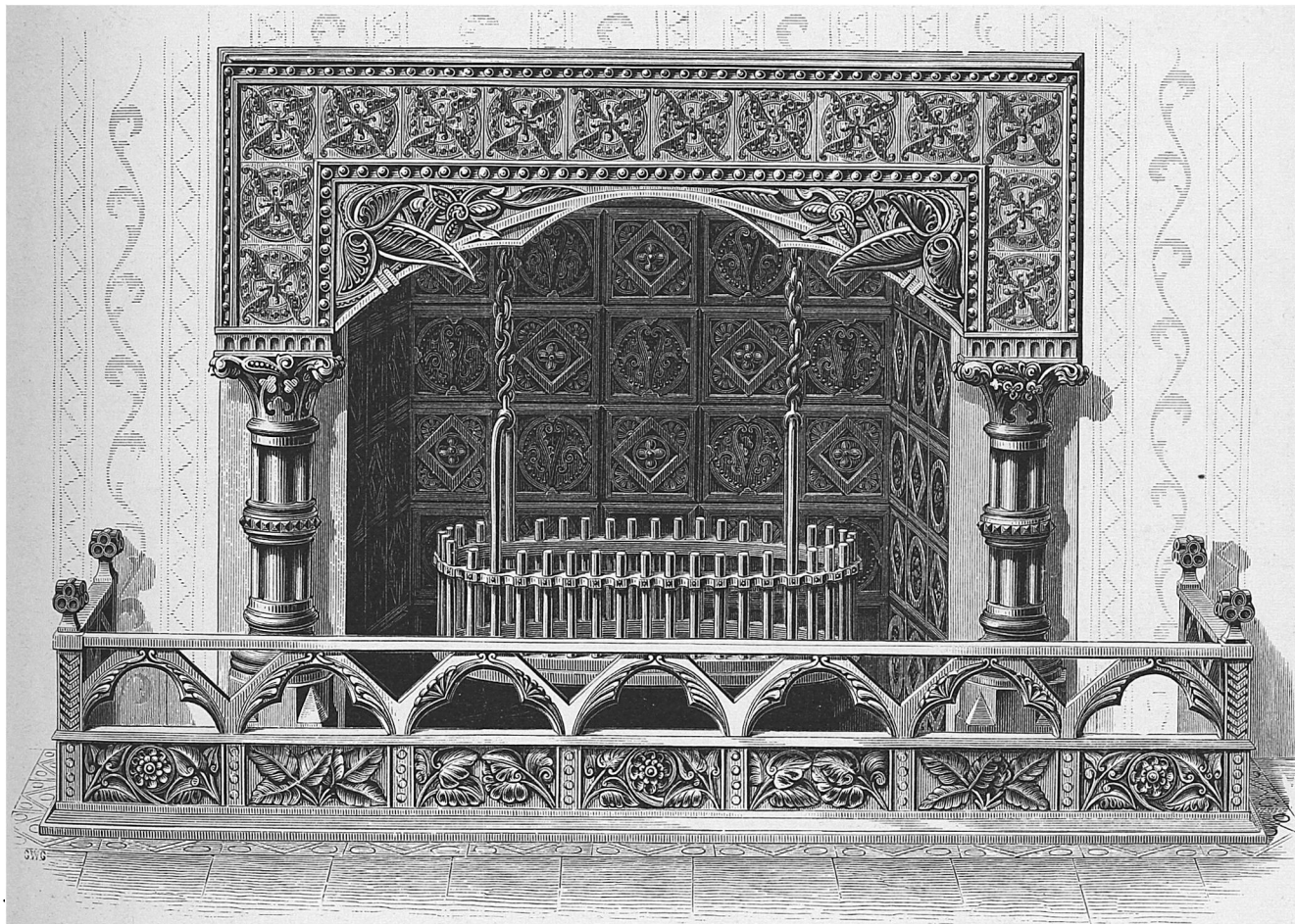
The vase, from the workshops of the same company, the elegance of the design of which is apparent in the engraving (page 164), bears upon its front a richly-wrought shield illustrating Harmony. There is a monogram on the reverse. Its style is Etruscan, and it is superbly gilded and was wrought entirely by hand.

Messrs. Doulton and Co., of Lambeth, England, send specimens of their famous terra-cotta ware (page 164). The Doulton ware shows to what perfection the Art of modelling in ordinary potter's clay has been brought in England. These objects are the common stoneware of commerce, but are made to assume importance and interest owing to their artistic treatment. The works of the Messrs. Doulton are at Lambeth, near London. Originally working as ordinary potters in the production of jugs, chimney-tops, drain-tile, and other objects, they have gradually brought their

work up to a high Art-standard. The basis of their ware is common potter's clay, but it acquires value from its resemblance to the famous shapes of the old Flemish pottery, and copies of many beautiful forms that have come to us from antiquity.

The objects engraved have been manufactured according to the usual method of treating clay, but after the vase or jug leaves the wheel and has assumed a consistency which will allow it to be handled, the designs are etched upon the surface by an artist. The ornaments thus engraved are then painted in water-colours and burnt in. A large number of the artists who have been educated at the Lambeth School of Art are employed by the Messrs. Doulton at their works, and their work is now much sought for by collectors. In the modelling of these objects the potters do not intend to produce them in sets or make duplicates, in order that their unique character may be sustained.

Messrs. Wright and Mansfield, of New Bond Street, London,



Chimney-Piece, by Messrs. Jackson and Co., of New York.

have obtained in England a wide-spread reputation for the grace and purity of their productions in cabinet-work. We present engravings of two articles (page 165) sent by them to the Exhibition, but as these engravings were sent to us from England without description, we are unable to do more than point to the general beauty of the designs. At this writing the Exhibition is not open; when we have opportunity to see these articles, we shall take occasion to refer to them again, with a description of their material and ornamentation.

Messrs. Heyman and Alexander, of Nottingham, contribute a large collection of muslin and net curtains—a manufacture for which the town has long been famous. In this branch of Art the firm has long held a foremost place, not only for the merit, value, and durability of the material, but for the taste, judgment, and knowledge displayed in their designs. These are generally, as they ought to be, floral: leaves and flowers gracefully combined, sometimes interlaced with lattice-work, and occasionally presented as pendants over vases. Such Art-aids in our homes are always

effective; they refresh the eye and mind, and are suggestive: far more so than designs geometric, that, cut up into squares, fail to refresh either. The works supplied to the Philadelphia Exhibition by Messrs. Heyman and Alexander, of Nottingham, are numerous and of high quality; they are, of course, all machine-made, and will take high rank among the productions forwarded by England to America.

The ornamental chimney-piece which we present on this page is from the works of William H. Jackson and Co., New York, who are noted for artistic designs in grates and fire-pieces, and represents the mediæval style of Household Art. The fender and columns are of polished brass, and the same metal forms the arch over the grate and the frame for the tiles above. The grate is nickel-plated, and may be raised or lowered at will, while the background is filled in with cast-iron plates. All the ornaments in the brasswork are cast in relief, and give to the chimney-front a very elegant appearance. The grate in the fireplace may be removed if desired, and fire-dogs put in its place for use in burning wood.

Messrs. Cox and Son, of Southampton Street, London, manufacturers of church furniture, and the hundred matters that may be classed under the term Ecclesiastical Art, are large contributors to

the Exhibition. The firm enjoys a high reputation, medals having been awarded to it at, we believe, all Exhibitions. Their productions are conspicuous for purity and accuracy in design, as well as



for excellence of material, and strength combined with delicacy in manufacture. The firm does not limit its productions to works for sacred purposes; it issues much that is intended and calculated for

domestic homes. The objects we engrave on this page are a Lectern of large size, a Pulpit of wrought iron, a candelabrum gilt, and two Communion Services.

SAFE!

FROM THE DRAWING BY SIR EDWIN LANDSEER, N.A.

WE continue in this number of the *Art Journal* our series of etchings on steel from drawings by Sir Edwin Landseer. The subject here presented is wholly characteristic of the distinguished painter, and illustrates in an admirable manner the great artist's power and skill in drawing, and expression when depicting animal

life. The story is fully told in the picture, and needs no explanation at our hands. The spirit of the drawing has been well preserved by the skillful hand of the engraver; the dogs lose none of their life and action, and the painter's characteristic pencil-touches, with all their ease and freedom, have been conscientiously preserved.